

IN THE SUMMER PLAYS

DOROTHY WEST

Two Faces from the Rosebud Garden of Girls in The Passing Show of 1916.

BLANCHE PARKS

YVONNE GARRICK WHO WILL SUPPLANT MARTHA HEDMAN IN 'THE BOOMERANG'

MARION DAVIES

Selected types of beauty from the Ziegfeld Follies

EMMA HAIG

THE summer theatre season may be said to be open now, as the two big summer reviews have been seen and will be inspected throughout the summer months by the populace which passes through to seek the relaxation of other climes. The two elaborate pieces will be received by audiences with the variety, one might almost say the contrivance, of opinion which they usually evoke. It is of course just as impossible for every spectator to entertain the same opinion of "The Passing Show" or "The Follies" as it is to ask that he shall like soft shell crabs or take his asparagus with drawn butter rather than sauce hollandaise. It is altogether a question of taste.

Experienced commentators on the drama have really no right to inflict their presence and their opinions on such performances. They are altogether too sophisticated to know anything about their values. Recent "dumplings of the universities," which are turning them out so numerous now,

experts in the flower and feather business, who are by way of encouraging the art of the theatre, and more or less youthful stock brokers with equally artistic sympathies—this should be the makeup of the tribunal which has to pass on such important problems as the merits of the summer shows.

They are always elaborate, vivacious and of a sufficiently low degree of visibility so far as their raillery is concerned. If the music does not always jingle as melodiously one year as it did the year before, it must not be forgotten that Apollo cannot always draw the bow. On the other hand Venus is always generous with her cooperation and there have never been prettier young women on the fringe line than the two big shows of the summer have brought forward. Here there is bound to be agreement. There may be many varieties of taste, but there are also many varieties of beauty on both crowded stages. So in this respect it will not be difficult to remain altogether unsatisfied with the two extravaganzas.

Of course it is not so easy to agree on humor. That problem is well handled by Ed Wynn at the Winter Garden in a way to prove how inscrutable its quality really is. It will not be difficult to find agreement, however, that in both of this summer's productions the supply of fun is meagre. It is rather unusual that women should in both productions be counted on to supply an appreciable share of it. Fannie Brice at the New Amsterdam Theatre and Florence Moore at the Winter Garden bear the burden which was in the past largely left to the men.

If Bert Williams is not as funny in his solemnity as he used to be in the past it may be possible to find a reason for the difference. Mr. Williams has been for years engaged in the task of making his method more and more artistic and finished. He has accomplished this purpose, but apparently at the cost of all spontaneity. He is not a Southern negro and possesses none of the unctious and natural humor of that race. Now that his thoughts are more than ever directed on the manner in which his material is delivered, it seems more than ever im-

portant that he should have songs and speeches better than those which have fallen to him during the last year or two. But it must be difficult to provide them when the demand is so great.

The Winter Garden review leans more heavily than it ever did on the recruits from the variety stage. Boyle and Hussey, for instance, who never got on this page in their lives before and may never again, seemed much more vivacious on the stage of the Palace Theatre than they did during those trying ten minutes of their first appearance in "The Passing Show of 1916." Luckily for the audience, there was some relief in the noise made by the late arrivals, who mercifully diverted the attention of those who might otherwise have had to hear every word. Throughout the performance it was a "variety" act which turned out to be the meat in the sandwich. When these performers were capable of standing the transfer to their new metier the scenes were amusing. But there were contrasts in what they contributed to the enjoyment of the evening almost as sharp as those in the conduct of the little girl with a curl right in the middle of her forehead, which always had to be misconstrued through the exigencies of the rhyme.

But no other country sees anything so elaborate even in other times as these big spangled panoramas of youthful beauty and well intentioned efforts in the direction of humor. If they are not always as funny as they seem and do fall below the level of burlesque which George M. Cohan is able to maintain it is because the fortunate Mr. Cohan is not compelled to rely on the men who make his fun. He is able to arrange a situation so comic in itself that any actor can get its full value. And he is happily independent of the author, since he is a better author of just what the public looks for in a review than any of his contemporaries. Mr. Cohan's reviews are a wonderful proof of the success of his humor, since they are always deficient in the beauty and taste which are found, for instance, in the two summer shows now on view.

NOTES OF THE STAGE

A. Paul Keith and E. F. Albee have made plans for a suite of animal rooms in the basement of the Palace Theatre which, when completed early in July, will be the most healthful, commodious and luxurious quarters ever supplied trained four legged entertainers anywhere in the world. The present Palace dressing rooms for animal acts are the best in the country, but Messrs. Keith and Albee have directed that hot and cold showers, bath tubs and a seal plunge be installed, property trees set up for the monkeys and other climbers and thick grass mats laid down for the tender footed to exercise upon. Big exercise boxes for the animal ladies will be installed, electric fans set up and the latest model of sanitary cages built for permanent use.

The late B. F. Keith, the founder of vaudeville, was a lover of animals, and his successors in the ownership of the Keith Circuit have the same fondness for animal acts, one of which is featured weekly on nearly every bill in all the Keith houses in the country. At the Palace Theatre the best animal acts on the stage are shown week after week. The Keith rule is that any trainer who treats his charges cruelly must not be given bookings. A preliminary order to all house managers directs that all animal acts be watched carefully and kindness is insisted upon at all times.

Grace Darling, the movie star, who is a crusader for the prevention of cruelty to animals, has been appointed an honorary superintendent of the new animal rooms. She has studied the housing of quadruped pets and qualifies as an expert in their care. She has laid down a set of rules for the training, feeding, amusement and exercise of the guests of the Palace stage which will be followed by the trainers. Jack Apple, whose comedy bears, monkeys, does and anteaters are a perennial delight at the Palace, has presented Miss Darling with Bar-

rasine, the first anteater ever trained for the stage.

A Paul Keith and E. F. Albee have also issued an order that all employees go into camp or active service as

in the two a day.

This is to be dancing week at the Palace. Theodor Kosloff and his Ballet Russe are to end their engagement of four weeks, which has been most successful. George White and Lucille Cavanagh will continue to show the beauties of "Walking the Dog," and Gertrude Vanderbilt, who used to be an admired exhibit in musical plays, will be seen with George Moore, who will not only sing but dance with her. Stella Mayhew will be the funmaker of the programme. Jack Wilson and Frank Hurst are other entertainers along with Mne. Chilton Ohrman and Frederick Ardpath.

Douglas J. Wood, who is said to have founded the Bandbox Theatre, whatever that may mean, is going to act at the Columbia this week in "The Show-Lifter," written by De Witt Knaplan. It is said that Lady Gregory was amused by the play when she once had the opportunity to observe it. Morton and Moore, Clark and Verdi, Maud Muller and a swimming girl who modestly calls herself Ideal, these are some of the actors who precede the "Follies d'Amour," which closes the programme.

There are plenty of laughs in "Hello New York!" in which Lew Kelly is to be seen at the Columbia this week. In "The Show-Lifter" written by De Witt Knaplan, it is said that Lady Gregory was amused by the play when she once had the opportunity to observe it. Morton and Moore, Clark and Verdi, Maud Muller and a swimming girl who modestly calls herself Ideal, these are some of the actors who precede the "Follies d'Amour," which closes the programme.

WHERE TO DANCE.

Montmartre at Midnight has varied its Parisian atmosphere by employing the services of Dorothy West, who performs an expert hula-hula and other Hawaiian dances. There are also the French entertainers, who include Mmes. Rignier, Valse Feindel and Samya, still to divert those who prefer to watch others dance rather than to do it themselves.

There are not always such expert dancers as William Rock and Frances White on the floor of the Ziegfeld Follies on the top of the New Amsterdam Theatre, but that does not interfere with the enjoyment of those who arise to dance in the intermissions of the gaiety caused by the entertainment. Olive Thomas, Will Rogers, Paul Gordon, the Arnauts and Samya, still to divert those who prefer to watch others dance rather than to do it themselves.

members of the National Guard shall be carried at full salary on the payroll during the entire period of their absence and their positions held open for them. Already Harold Kemp, John Daly, Bartow Koopman, Leo Robinson, Arthur Farley and Daniel Flynn, all veteran guardsmen, have joined their comrades under these conditions.

Keith and Albee will also pay salaries and hold positions for any employees who may enlist in the future.

Frank Wilsbach twanged the lyre but more than his usual imagination the other day when Channing Pollock's motor boat went through the following adventures. He wrote: "There was great excitement at Shoreham, L. I., the other day. The populace was electrified by some great event and it was reported by those not nearsighted that the angels could be seen peeping out of heaven-inquisitive little angels desirous of knowing what the hubbub was about. It was finally discovered that all the commotion was the result of the arrival of Channing Pollock's new seagoing motor boat. Channing had never owned a boat before, and he was so desirous of giving it a trial that he swooped out into the Sound in what I believe Joseph Conrad would call 'the teeth and thorax of a gale.' The little angel business was discovered along about the time that it appeared that there was to be one less dramatic author in our midst. In short, the mad seas, told of by Virgil and other nautical writers, were over the said motor boat, and time and time again. After being all night broasting the waves, as John Milton might put it, Channing put in, as Capt. Marriot phrases it, to the safe harbor of Huntington. Channing, by the way, is becoming quite a poet, and he leads his cow home at night to the air of a Wagnerian march. In short, as the poet Cowper says—his name being just as good as any other, under the circumstances—the doings of Channing at Shoreham are 'such to earth saw never, such as heaven stoops down to see.'

"Should a comedienne be merry in the wings and off the stage or should she sport a girlish laugh at all times?" Stella Mayhew was asked the other day when in the office of her agent she and Billie Taylor were arranging to headline at the Palace this coming week.

"On and off a comedienne should be funny," replied Miss Mayhew. "Good humor is an excellent stock in trade. Always keep your grouch to yourself if you have one. I find that artists are never interested in a personal grouch. It appeals only to the unfortunate who has it. When fellow performers on the bill come to me and tell their troubles and suspect deep, dark conspiracies against their artistic welfare I listen with the greatest sympathy and then advise them to keep it all a profound secret. The world has no interest in the personal grievances of the people on the stage. We folk whose business it is to be funny are expected to laugh and be merry all the time and we might as well do it. I never cry. No matter how badly I feel I refuse to shed a tear. I think that every weep reduces your capacity for entertainment. The only time that my eyes are wet is when I get good and mad, and Billie Taylor tells me that he doubts if they are real tears even then. We have a lot of excellent raw material for the Palace and I have got some new and wonderful plans to make me look like a large, gladsly bodied sylvan."

Evelyn Hillard, who has had charge of the bureau of information for the Shakespeare Tercentenary and who is to be in charge of the same bureau for the Drama League during American Drama year, reports that the first amateur organization to an-

ounce a programme for the celebration is the Phoenix Club, composed of the alumnae of the Misses Masters' School at Dobbs Ferry, one of the better known amateur groups who gave two series of plays at the Plaza and one at Dobbs Ferry this year. The programme for next year will consist of one act American plays, one published and one in manuscript, the titles to be announced later.

The trio of "hooding acts" which are to be featured on the Palace bill this coming week met the other day in the offices of the high command of that vaudeville theatre and while waiting for contrs. fell into an animated discussion of the dancing art.

"You Yankees take dancing too easily," said Theodore Kosloff of the Imperial Russian Ballet, who with his company of artists enters upon his fourth week at the Palace. "I started to learn dancing in the Imperial Ballet School of Petrograd at the age of 7 years, and for ten years I shaved all day long under the most rigorous teachers to perfect myself. Nijinsky, Karosvina, Mordkin, Pavlova and all the other stars of our ballet have devoted the best years of their lives to heart breaking labor. Here in America you like forms of dancing, and it seems any one can pick them up over night."

"You are all wrong," cried George White of White and Cavanagh, the dancing hits of the current season. "I have been dancing all my life, too. For years when I was a kid, I studied steps day and night in dance halls on East Side. I was working for a living. I was dancing for money, but all the time I was studying and learning. Every time I saw a new step I set to work to master it. I'll admit the atmosphere of art is sadly lacking, but somehow I got there just the same."

Gertrude Vanderbilt of Vanderbilt and Moore, a sprightly team of smart-

ness, however, inclined to cavil at the performance which has no other recommendation, than that the auditor is treated to a hearty laugh which a merry philosopher once designated as "the best of all things in the world."

Ann Pennington, who used to be the heroine of the New Amsterdam Theatre when Flo Ziegfeld brought his annual Follies there, will be the heroine of "Susie Snowflake," which will be seen at the Broadway Theatre during the week. Miss Pennington, who has not discontinued, abated or otherwise altered her activities.

Pauline Frederick will be at the Strand Theatre in "The World's Greatest Shame," whatever that may be. The play is made from E. Phillips Oppenheim's novel, and for that reason may possess somewhat more competency than the usual picture play. Max Figman will be seen in microbes. Bruce Weyman and Autumn Hall will be among the musicians.

Bertha Kalich is the emotional heroine of "Ambition," a picture play of social and material struggle which William Fox will show at the Academy of Music this afternoon and for the next four days.

Among the picture plays that continue are "Civilization," at the Criterion Theatre, and "The Fall of a Nation," at the Liberty Theatre, both of which abound in beautiful war scenes.

Among the interesting pictures of actual events there is none superior to "How Britain Prepared," the famous series of pictures at the Lyceum Theatre, and "On the Italian Battle Front," a series of striking pictures of the struggle in Italy.

George Kiehn will present at the Globe Theatre today Billie Burke in the eighth and ninth chapter of his serial, "Gloria's Romance." As a special attraction, lengthening the performance an hour, William A. Brady will offer for the first time in the theatre Kitty Gordon in her third screen offering, "The Crucial Test." This production is being shown in advance of its regular release and will be replaced each week by the new World pictures, which will continue at the Globe in connection with the Billie Burke serial.

stopping entertainers, then declared herself:

"Neither Kosloff nor George White have anything on me for I was taught to dance by the greatest man in the American theatre, George M. Cohan. I entered one of his companies as a kid. Season after season he worked with me and advanced me. I think I have the advantage, having mastered my profession in the theatre, on the stage itself, instead of at school or on the rough boards of the dance hall."

Lucille Cavanagh, the incredibly nimble young Irish girl who dances with George White, then confessed that she picked up her first steps from colored servants while studying domestic economy in St. Louis. "The chef," she says, "was a nut on the subject of fancy dancing and he spent all his spare time at the theatre studying new steps, which he taught to me and the other boys and girls in the school during play time."

The Committee for Civic Orchestra-

Although He's a Comedian
Lew Fields Prefers to Laugh

"Laugh or weep? Which d'ye prefer?" said Lew Fields, who is appearing in "Step This Way" at the Shubert Theatre. "Some solemn folk would probably be painfully hurt if they were accidentally forced to laugh. Indeed, there are a few folk who are and their joy is tears."

"Now, while a great number of people find recreation in discussing upon their woes, my business in life is to make people laugh. In ancient times, indeed, there were a few who were good, honest people who made a living by weeping. There were professional mourners, and when relatives could not sufficiently express their lamentation over the death of some relative who had died and left them a request they would hire these vernal retailers of moans, groans and tears. Sorrowful souls like the poor—we have always with us."

"The earnest student of the drama is, however, inclined to cavil at the performance which has no other recommendation, than that the auditor is treated to a hearty laugh which a merry philosopher once designated as 'the best of all things in the world.'"

"The actor who makes us laugh deserves the laurel wreath of public approbation; the play that is merry, quaint and amusing, 'teasing the dumb pains of self-esteem,' deserves success. Hence, we are informed, protested against the excessive praise of a tragic player in consequence of his facility of drawing tears. 'A silent Helen said, which he has in common with the meanest of men.'"

"It has been observed that the Englishman, who is the last to see a joke, laughs best. If loudness and freeness of heart, then, are transcending cousins, are entitled to the distinction. More unrestrained exclamation I never heard than in London playhouses. The Englishman is not afraid of the sound of his own voice. But the bursts of approbation heard in English theatres do not come from all parts of the house. Laughter is never seen to 'hold both his sides' in that portion of the auditorium occupied by the 'best society.'"

"Charles Dana Gibson, in his picture 'In a London Theatre,' has aptly illustrated the framed stupor which seizes the occupants of the stalls during the presentation of a play. In this truthful sketch the tenants of the 'mourners' benches, otherwise the stalls, appear to be looking with solemn indifference upon what is going on upon the stage, not even fattening their faces with a smile, while the 'petites' or so-called 'groundlings,' in their immediate rear, with mouths agape and with tears streaming down their cheeks are howling themselves hoarse with delight."

"While 'high society' may be having just as good a time, unrestrained enjoyment is not looked upon as being 'good form.' This stolid reserve, on the part of the elite, is a heritage of the past, since it was Lord Chesterfield who wrote to his son 'I am sure that since I had the use of my reason no human being ever heard me laugh.' This stolid men of the English ton is not put on in the playhouse, as taken off as a garment at home, or when engaged upon that most delightful of all diversions, dining. An American, of a lively turn of mind, would not evening into the Criterion Restaurant. It was crowded, yet hardly a word was spoken; there was not the usual chatter that is heard in an American restaurant. He was worried, so calling a waiter said to him: 'Waiter, was anybody ever known to laugh in this restaurant?' The solemn garcon replied: 'There has been complaints, sir.' The French, on the other hand, are alive to the importance of laughter. It is no un-

usual thing, upon the presentation of a merry farce in Paris, for the contractors for success, the clique, to be carefully drilled so that when shamming delicious delight and wild transports, they laugh at the right time! The glorious bursts of infectious exclamation that attend upon the performance of a jolly, diverting entertainment, filling the air with a joyous symphony of sound, are a visible symptom of inward satisfaction and rational expression of joy that maketh the heart glad, chasing away from the mind the recollection of all that is sad, gloomy or mournful."

GOOD PLAYS TO SEE.

The dramas now on view have all stood the test of time. "The Boomerang," for instance, which will be performed on Monday with a newcomer in the cast, has been played at the Belasco Theatre ever since last August. It is this long run, which has caused the first important change in the cast. Martha Hedman wants a rest and Yvonne Garrick, the well known French actress, will make her first appearance in an English speaking role. She is remembered from her appearances last season at the Theatre Francaise. In Paris she belonged to the company of the Comedie Francaise, of which she was a sociétaire and is really an artist of position in the French theatre.

There are many genuinely Cohan touches in the farce of "Hit-the-Trail Holiday" at the Harris Theatre, else that clever comedy could not have been acted so long. One of the most characteristic comic comes at the end of the third act. The exhausted hero, who is running on a temperance platform, becomes entangled in so many different imbroglios that he does not know in which direction to turn. Finally, in an uncontrollable desire for sustenance, he opens his desk, draws out a flask and takes a strong pull at it. Fred Niblo's alert and sympathetic personality is another not-far factor in the success of the comedy.

When the heroine of "The Cinderella Man" appears with her long cloak it is perfectly impossible to keep from observing that she has on satin slippers. It is just as impossible to avoid the thought that she is going to throw off that cloak and appear in a costume suited to the slippers. She does all these things just as she is expected to. Everybody does everything he is expected to in the popular play at the Hudson Theatre, which may be one of the ways of accounting for its success.

Marie Tempest has never expressed her views on the paradox of Diderot, although she is perfectly able to express emotion with complete naturalness, which is the highest achievement of the actor. But, on the other hand, she is able to give a sly look at the audience, which takes it immediately into her confidence, even at the risk of making the other characters seem rank outsiders. But so long as any actress does this little trick so charmingly as Miss Tempest does it several times in "A Lady's Name" at the Maxine Elliott Theatre, there can be no cause but gratitude at the opportunity to enjoy so much bliss.

Who would ever suspect that O. P. Heggie, who plays so agreeably the part of the sugary old clerk in "Justice," was carrying about with him an unsatisfied yearning to act the part of the unfortunate hero of Galsworthy's modern tragedy? But it is true that he casts envious eyes on the part acted by Mr. Barrymore and may indeed be seen in that part some time in the future. There will be only one week more of these admirable representations of the play at the Candler Theatre.

One of the reasons why "Fair and Warmer" continues to attract such large audiences to the Eltinge Theatre is the excellence of the cast, which is just as good after the long run as it was at first. Madge Kennedy is no longer the heroine and her part is now played by Frances Larimore. But Miss Larimore was in the cast long enough last winter to be almost entitled to the name of original so far as the play is concerned. It is one of the pieces which will last throughout the summer.